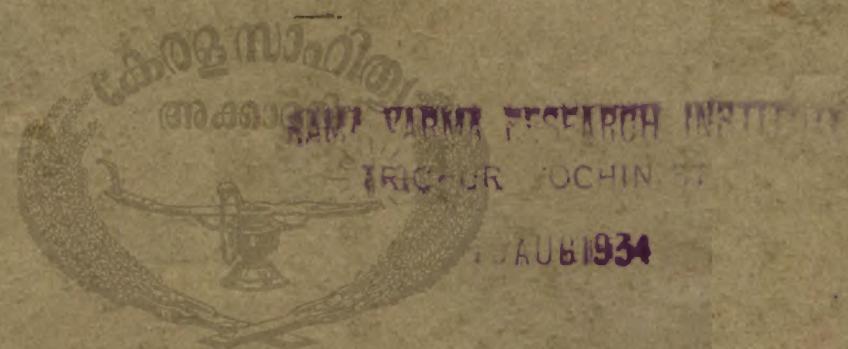




ARCHÆOLOGICAL
DEPARTMENT

ADMINISTRATION REPORT

1107 M. E.



GANJ VARMI RESEARCH INST
TRICUR, MOCHIN STATE

**Proceedings of the Government of His Highness
the Maharaja of Travancore.**

H. 4.

Read:

Letter No. 492/32, dated the 10th October 1932, from the Superintendent of Archaeology, forwarding the Administration Report of the Department of Archaeology for 1107.

ORDER D. Dis. No. 1401 of 32/EDN., DATED TRIVANDRUM,
21st DECEMBER 1932.

840

RECORDED.

2. During the year under review, the Department continued its activities in regard to the copying of inscriptions, the conservation of ancient relics, the study and investigation of temple architecture, the examination and identification of scenes and objects represented by specimens of temple sculpture and such other matters. Attention was also devoted to the further exposition of the Abhinaya or Art of Pantomime as exhibited in the ancient Kathakali and the Kāthu, and the collection of available information regarding the slabs of Sālagrāma stones used for worship, the elaborate process of temple ritual and the Mudrās or the finger signs employed in the same. Research was made in the field of primitive music: and several specimens of indigenous folk songs were also collected and classified under eleven distinct groups. Volume VII Part 2 of the Archaeological series was published by the Department; and material for Vol. VIII was got ready for the Press. It is noted that copies of inscriptions collected by the Department from 1103 to 1106 will be published in the Volume.

(By order)

K. GEORGE,
Chief Secretary to Government.

To

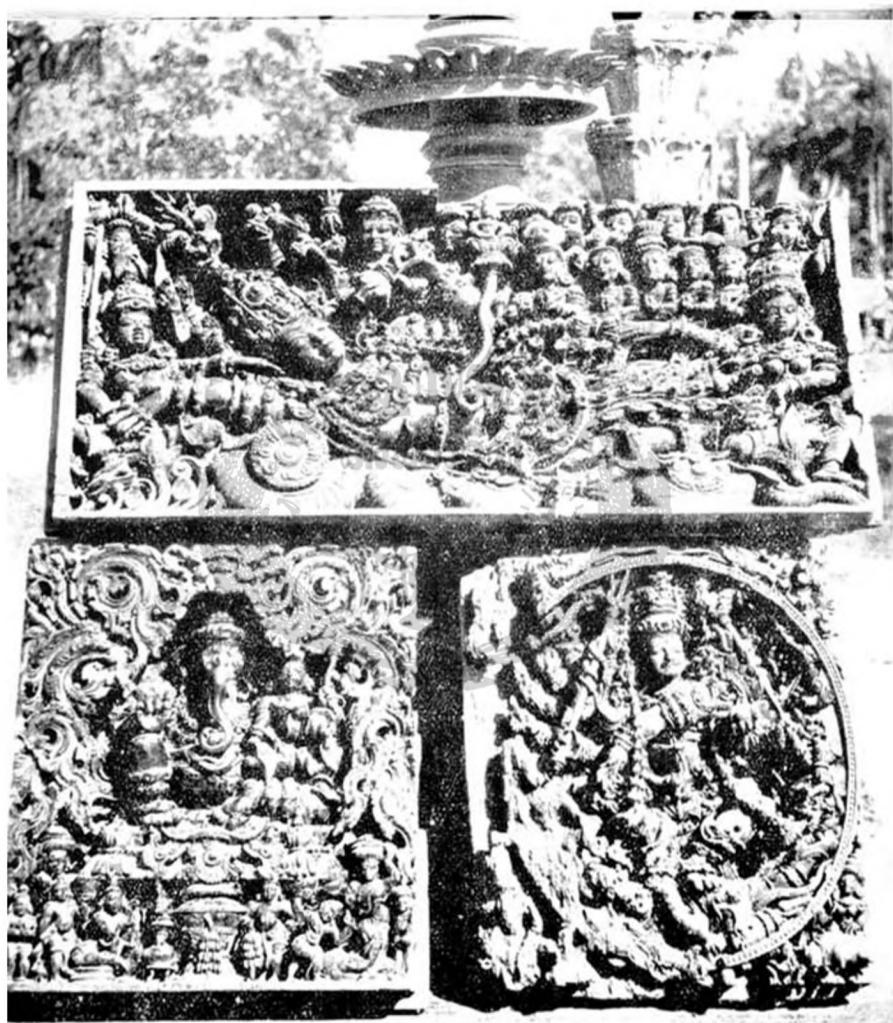
The Director of Public Instruction in charge of the
Administrative control of the Archaeological
Department.

The Superintendent, Government Press.
The Press Room.

The Legislative Section



Frontispiece.



Anantaśayanam, Gāṇapati and Natarāja.
(Specimen of old woodwork, Veṭṭikuḷaṅgara)





Office of the Superintendent of Archaeology,
Trivandrum, 6th October 1932.

No. 492/32.

From

The Superintendent of Archaeology,
Trivandrum.

To

The Chief Secretary to Government,
Trivandrum.

SIR,

I have the honour to forward herewith the Administration Report of the Department of Archaeology for the year ending the 31st Karkatākam 1107 M. S. (1931-32).

General.

There was no change in the staff of the Department during the year.

The Pandit-Assistant and the Clerk-Typist were on privilege leave for 20 and 23 days respectively: the photographer was absent on combined privilege and sick leave for four months and twenty-one days. The leave vacancies of the clerk-typist and photographer were alone filled up.

An event of outstanding importance in the year was the investiture of H. H. The Maharāja with ruling powers. In the exhibition that was held in connection with the celebrations, the department took an active part. The section devoted to the display of objects of historical and archaeological interest was furnished with rare and valuable exhibits illustrating the grand heritage of the past, and was appreciated as being of considerable educative value.

As part of His Highness's administrative training, an opportunity was graciously accorded to me as head of the department to explain the nature, scope and value of archaeological work in Travancore to His Highness the Maharāja, who showed a deep and abiding interest in the working of the department.

Tours.

I spent 62 days in camp and visited Kalingarāyan Paṭṭanam, Nagercoil. Katukkara, Vettikkavila, Quilon, Mārārikulam,
G. P. T. 862. 60. 28-6-1109 B

Puttechira, Kāñjīrapallī, Kaviyūr, Chonakkara, Sattanūrpāra, 'Okkal, 'Kāpiyākulam, Kuttūrpallī, Parūr, Pallippuram, Kōttappurām, Vettikkuṅgāra, Chenkōṭṭa, Māvelikkara, Alleppey, Mañjumēl, Varapoly, Ēttumanūr, and Kōttayam. The Pandit-Assistant visited Suchindrum, Tāmarakkulam, Cape Comorin and Kuzattiyāra; and camped for 12 days to take estampages of unpublished inscriptions. My tours were mainly directed to the exploration of ancient relics and the examination of the valuable works of art in the temples of the State. Special attention was paid to the collection of unpublished inscriptions which had escaped the notice of the department in the past. An attempt was also made towards the study of folklore having regard to its importance in a scheme of archaeological work. The work done during the year may roughly be classified as follows:—

Epigraphy.

A good deal of the exploratory work of the department in the year consisted in the copying and reading of ancient inscriptions. Estampages of seventeen unpublished inscriptions were taken; and their texts were deciphered and transcribed. Of these, three inscriptions were from Kaṭukkara, two copied from a rock lying in the Tiruvēṅkatāppurumāl temple and one from a stone-pillar standing in the Panantāra Vilāgam village. The two temple inscriptions are dated Kollam 882 (1707 A. D.), and refer to gifts of land to Tiruvēṅkatāppurumāl, Kāsi-viśvanātāppurumāl and Śivakāmi Amman; while the pillar inscription from Panantāra Vilāgam registers a gift of land by two private donors to Vīrakēraṭapillayār of Pananthāra Vilāgam and is dated Kollam 887 (1712 A. D.)

The fourth inscription was copied from the northern outer wall of the first *prākāra* of the Sthāṇuṇātha temple, Suchindram. Though damaged at the end, it records like many other inscriptions in the same temple, a gift of land to the God Umāskanda-Sahita-Tirumeni set up by Araṅgan Tiruvikramān of Śivālambāṅgalam. Its date is Kollam 301 (1126 A. D.), and though it had been copied in the years 1093 and 1096 M. E., a fresh estampage of it was found necessary for purposes of reading and publication.

The fifth inscription was obtained from the stone rafter of the Jayantīśvara *mantapa* in the Suchindram temple, and mentions that the Brahmin chief of Puttillam consecrated God Sambhu with Gouri in Kollam 769 (1594 A. D.). Though, in the previous inscriptions it is stated that the deity Umāskantha

Sabita Thirumenti was set up in Kollam 301 (1126 A. D.), we do not know if the two differ in purpose.

The sixth inscription dated Kollam 413 (1238 A. D.) is engraved on the south base of the Subrahmaṇya temple, Suchindram, but as the stone bearing the record is mostly embedded underneath the ground, its purport could not be known; nor is it easy to rescue and bring it to light without considerable labour and heavy expense.

The seventh inscription though copied before in 1093 M. E. was recopied for purposes of reading. It is inscribed on the pillai in front of the Pauchalinga shrine at Suchindram. It is dated Kollam 586 (1411 A. D.), and states that King Mārttāndavarma, desiring prosperity, fame and long life, constructed the *Sabhamāṇīṭapa*. The same inscription is also seen engraved on the eastern wall of the Second *prākāra* of the Suchindram temple. It is probable that the stone effigy near the *Sabhamāṇīṭapa* may be a sculptured portrait of the king who constructed the same.

The eighth one is dated Kollam 318 (1143 A. D.), and refers to a gift of seventyone *Achchu* by a certain Keralan Vikrama Chōḍadevan to the God of Suchindram for the sake of offering *tiruramutu* when *mantrās* are chanted.

The ninth is found on the western wall near the *Vāhanappura* at Suchindram, and mentions a gift by Chokkattāṇḍal alias Uluka-Mulutudaiyāl, the Namibirāṭṭiyār of Vīra Pāṇḍya, of two hundred *Putupon-achchu* for daily *tiruramutu* to Suchindramudaya Nāīnā and for feeding three *Brāhmaṇins* during the time of the *Pūjās*. The date of the inscription is Kollam 432 (1257 A. D.). It is conjectured that this Vīra-Pāṇḍya is the same Jata Varman-Vīra Pāṇḍya who began his rule about the middle of A. D. 1253 and continued to rule at least till 1274-5. Most of his inscriptions come from Tinnevelly, Rāmnād, Madura, and Pudukkōṭṭa; and the record mentioned above is the first of its kind discovered in Travancore. Inscriptions ten and eleven though old and are dated Kollam 322 (1153 A. D.) and 340 (1165 A. D.) respectively, are unfortunately damaged and fragmentary; while twelve and thirteen copied from the Dvāraka-Emperumān temple near the Suchindram choultry are complete and in a fair state of preservation. The former dated Kollam 404 (1229 A. D.) registers a gift of land by the Assembly of Suchindram to Dvāraka Emperumānar; while the latter dated Kollam 400 (1225 A. D.) records a gift of ten *Achchu* for burning perpetual light in the temple of the same God.

Of the rest, two were from the Kanyā-Bhagavati temple, Cape Comorin, one of which is in Sānskrit Grantha and mentions the Vijayanagara kings Vīranisimha, Atchutarāya, Raṅga Rāya, Kṛṣṇa Rāya, and Rāma Rāya; while the other though damaged refers to the Chōla king Rājēndra Chōla. The seventeenth though a fragmentary and damaged Vaṭṭeluttu record is important referring as it does to the Chōla king Parakēsari Varma. The last one inscribed on the base of the Śāsta temple at Chāttēnnūr and dated Kollam 446 (1127 A. D.) is in Vaṭṭeluttu, and refers to the building of the temple in that place.

In addition to these inscriptions, a copy of one copper plate record received on requisition from the District Judge, Nāgercōil, was also examined; and it was found dated Kollam 826 (1651 A. D.) registering a gift under Royal command of ten temples including the Kṛiṣṇaṇkoil at Vataśseri to Śri-Ranga Rāja Paṭṭar Nambiār of Alvār-tirunagari. Whether the plate is genuine or spurious is a matter to be decided after personal inspection.

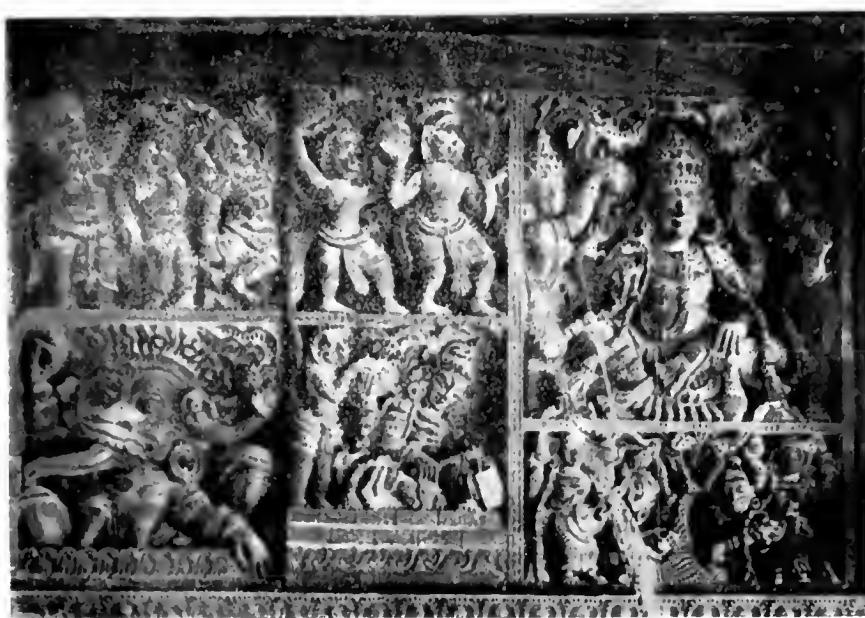
A systematic recording of the inscriptions on Christian Tombs and monuments in Trāvancōre, having historical or archaeological importance seemed a great desideratum; and with the kind permission of Government (vide Government letter R. O. C. No. 1565/32/E dated 23rd June 1932), steps were taken towards the close of the year in that direction; and the text of twelve inscriptions was noted down by me.

Conservation.

As in the previous year, the question of the preservation of ancient relics received my attention; and it was recognised as part of the obligations of the Department to recommend to Government those monuments that appeared to stand in urgent need of care and rescue. Considerable impetus was given to the work of conservation of the ancient monuments of the State; and my suggestion for the erection of a suitable canopy to the stone image of Buddha at Māvelikkara, and for the preservation of the works of art in the Ettumānūr temple were kindly accepted by Government. Government were also requested to consider the desirability of declaring the old Palaces at Eraniel, Padmanābhapuram, Putukkulaṅgara and Krishnapuram, and also the Mallan Tamburān Koikkal at Netuvangād as Protected monuments; as, being buildings of historical interest and importance, they have a right to be preserved and kept in permanent good repair.



To face page 5.



Woodwork from Chonakkara.

Architecture.

An aspect of work on which some considerable labour was spent in the year related to the further study and investigation of temple architecture in Kērala with spacial reference to Trāvancōre. The rules and principles laid down in the *Silpaśāstrās* for the construction of the *Namaskāra Mantapa*, *Nālambalam* (*surrambalam*) and *Balikkappura* were gone through and noted down; and the study of the principles of architecture in *Kūttambala* (temple theatre) was taken up towards the end of the year.

Sculpture.

The exploration of ancient relics in the year brought to light the existence of excellent specimens of old wood sculpture at two places, Chonakkara and Veṭṭikkuṭṭangara; and some considerable time was spent on the examination and identification of the scenes and objects represented by them. Around the central shrine of the Siva temple at Chonakkara, are seen carved in excellent workmanship a few miscellaneous scenes and episodes in the lives of Siva, Rāma, and Krishna displaying a unique charm and beauty.

They are:—

1. The Tāṇḍava dance of Siva;
2. The wedding of Parvati;
3. The battle of Arjuna with Siva in the guise of a hunter;
4. Siva's penance;
5. The wedding of Droupadi, and the Pāndavās' march for the same;
6. The killing of Hiranya;
7. Select scenes from Rāmāyaṇa such as Sītasvayamvara; the battle with Bāli; Sīta in Rāvaṇa's court etc;
8. Mahiṣasura Mardana;
9. Kaṭṭiya Mardana;
10. Rukmaṇi and Krishna; and
11. Ananta Śayana.

In the other place Veṭṭikkuṭṭangara, the wood-work is done skilfully over the ceiling of the *Balikkappura*, and on some detached panels which are in the course of being fitted up in the temple that is renovated there. Almost the whole of Bhāgavata and Rāmāyaṇa with the leading episodes in them are illustrated in these wonderful specimens of wood sculpture preserved at Veṭṭikkuṭṭangara temple. On examination it is found that the art displayed in the

work at both temples has not only a high order of excellency but also distinct characteristics of workmanship. The carvings of the form of Divine beings and their contours have a sublimated rhythm and symmetry. Every scene depicted in them has a *Bhāva* or feeling of transcendentalism, and *Ānanda* or spiritual exhilaration. Above all, there is a sublimated humanism finding free play in the portrayal of the different characters and their emotions. The figures have a peculiar charm of chiselling, the eyes, nose, lips, chin, hands, fingers and legs, receiving the greatest attention. At the same time, the balance and poise in which they are cast and the exquisite rhythm and beauty of their representation add greatly to their artistic charm. Supreme examples of a wonderful combination of both *Rūpa* (beauty of objective representation) and *Rasa* (grace of emotional expression), these specimens of wood sculpture have a grandeur and sublimity of conception, rarely to be found elsewhere.

Iconography.

Another important work of the department in the year related to the collection and investigation of available materials relating to *Sālagrāma*, an iconographical form in which the original Vishṇu is worshipped as enclosing within him the potentiality of the whole universe, just as the potential individual is enclosed in the womb. This *Hiranya Garbha* form is depicted for concrete realisation in the *Sālagrāma*, a semi ovoid blackstone containing a fossil Ammonite, the fossilised part being striped with golden colour, which both by its form and appearance, is eminently fitted to symbolise *Hiranya Garbha*. Fairly exhaustive information regarding the shape, features, and marks of over eighteen varieties of *Sālagrāma* together with their respective value in worship and ritual were collected; and a note prepared on the subject is given in Appendix C.

Mudras.

The work of last year on *Mudrās* had attracted the attention of some of the foreign scholars and orientalists who commended the usefulness of my researches in that field. This year, a considerable part of my time was spent in pursuing my investigations in that direction, particularly the *Tāṇṭric Mudrās* found in vogue in Kēraḷa. About one hundred and eight *Mudrās* are noted to be peculiar to the Malayālam speaking country, of which a chart of the principal ones was prepared in the year.

These *Mudrās* are symbols of the hand representing by visible signs, the expression of an idea or the suggestion of an idea by resemblance or convention. They form a sort of language, and have a peculiar symbolism and significance in their usage.

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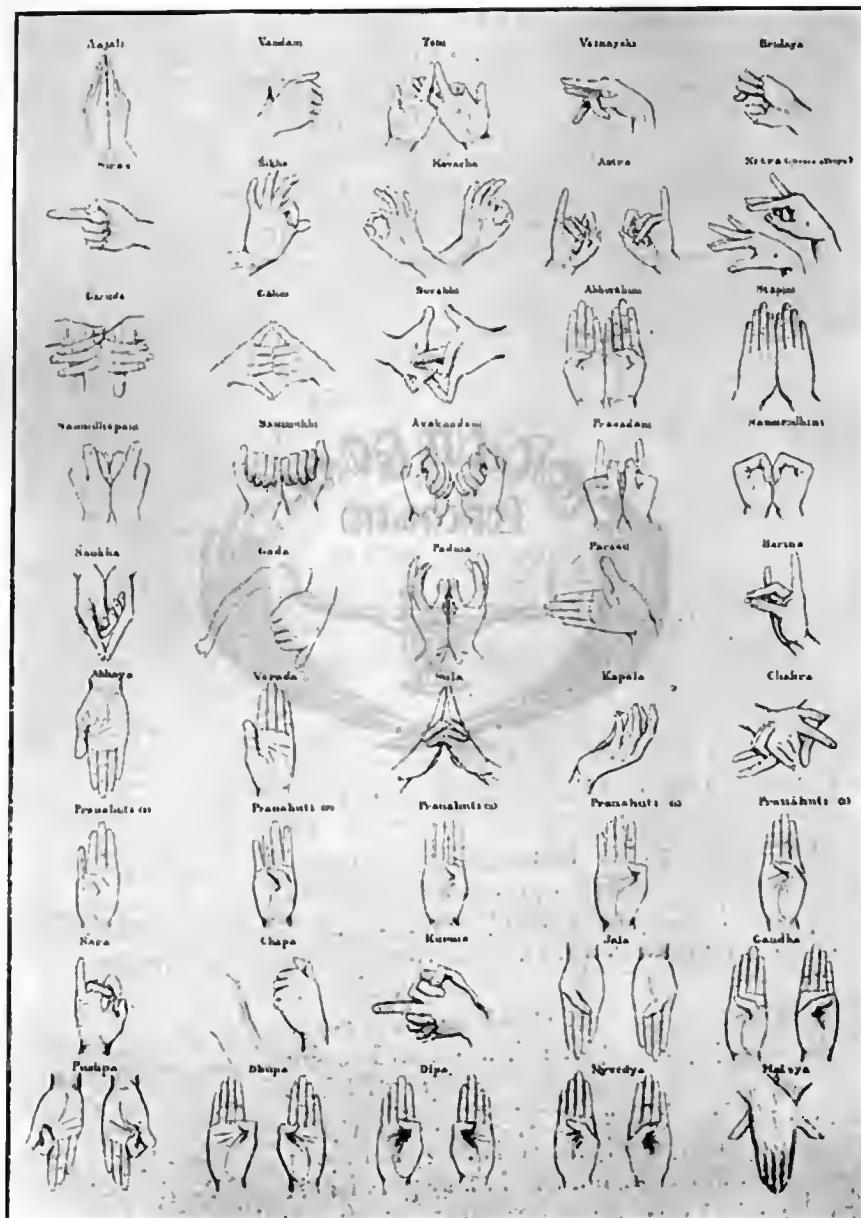
Dikpālās from Vettikulāṅgara.





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Tantric Mudrās.



(Copyright)

The term *Mudrā* is borrowed from Hindu religious vocabulary, and signifies in its technical acceptance and connotation the poses that are given to the hands during the exposition of an idea. These *Mudrās* are not similar to Hieroglyphics, and are more expressive and powerful in effect than the spoken language. Classified roughly, they fall into three broad divisions :—

1. *Vaidic*.
2. *Tāntric*.
3. *Loukik* (*Mudrās* in Art).

A careful research in the field revealed the usage of 64 recognised *Mudrās* in Art and 108 in *Tantra*. The *Vaidic Mudrās* are more or less finger signs or indications employed to regulate the stress, rhythm and intonation in the chanting of *Vēdās* by Brāhmaṇins. To express symbolically one's ideas and sentiments is the object of the *Mudrās*; and adepts have ascribed particular postures to represent and express different sentiments. What can't be conveyed in language is generally expressed by the suggestive symbols of the *Mudrās*, and so they can be said to be more effective and impressive than the letters that form the alphabet of language.

Folklore.

Recognising the abundance of folklore in Trāvancōre and in the rest of Kēraḷa, and the important place it holds in the cultural history of the people, some useful work was done in the year towards a preliminary* investigation and study of available material in the country. Folklore in Trāvancōre as in the rest of Kēraḷa comprises of folk traditions, festivals, songs, customs, superstitions etc; and includes in its scope the study of popular arts and crafts, of proverbs, legends and stories, songs, riddles, and superstitions. My main attention was directed towards a general and preliminary survey of folk songs in the State; and so far as one could gather, there are over 500 songs even now extant in Kēraḷa. My researches in this direction, made me feel that the songs* available in Trāvancōre are of a varied kind, and can be classified broadly into eleven distinct groups.

1. Songs dealing with *Purānic* and legendary history, such as *Thiru Dakshinappāṭṭu* and *Santāna Gōpālam Pāṇa*.
2. Songs in praise of God or invoking Divine help, such as *Stōtrās* and other prayer songs, anonymous in their nature and sung usually in every home.

* Dr. Arnold Bake of the Kern Institute, Leyden has since been touring in the State and recording their specimens with the assistance rendered by me under the auspices of Government.

3. Songs inculcating moral instruction, and didactic in purpose, such as *Thumpipāṭṭu* and *Ariyupāṭṭukal*.
4. Songs inculcating *Vēdāntic* truths, and *Sāstraic* in nature as *Valluvarpāṭṭu*.
5. Songs dealing with Heroic exploits, such as *Vaṭṭakan-Pāṭṭukal*, *Tampurān Pāṭṭu*, *Anjuthamburān pāṭṭu*, *Eravikuṭṭi Piṭṭai Pāṭṭu*, etc.
6. Songs of historical importance such as *Māmāṅkam*, *Māṛgampāṭṭu*, *Pallippāṭṭukal*.
7. Professional and religious songs:—
 - (a) *Śāstrāṅgappāṭṭu*, sung on occasions of marriage, anniversary etc. among Nambudiri Brāhmins and Kshettriyas.
 - (b) *Naṅgiyār pāṭṭu* sung in the dramatic performance called *Naṅgiyār Kūttu*, where dancing and acting play a prominent part.
 - (c) *Brāhmaṇipāṭṭu* resembling the songs of the Tōdās in certain respects, and also the chanting of *Sāma-Vēda* by Nambudiri Brāhmins, sung on special occasions of domestic ceremonies such as marriage, etc. among the higher castes in Malabar.
 - (d) *Tiyāṭṭu Pāṭṭu* sung in a religious show dealing with the killing of the monster, Dāruka.
 - (e) *Pulluvar Pāṭṭu* (serpent songs) songs sung in praise of serpents to please them.
 - (f) *Pānarpāṭṭu* songs to ward off the evil eye and mischief of enemies.
 - (g) *Maṇārpāṭṭu* where the story of *Chilappati-kāram* is told in song.
 - (h) *Vēlanpāṭṭu* song sung for the eradication of evil done by foes and for whose annihilation it is intended.
 - (i) *Aivarikalipāṭṭu* song sung to the accompaniment of dance which is generally performed in Bhadrakāli temples.
 - (j) *Bhadrakālipāṭṭu* or *Kālamekhuttu Pāṭṭu*. Songs propitiating Dēvi or Bhadrakāli sung by the professional singers and drummers of the temples.
 - (k) *Kaṇiyārpāṭṭu*. Songs of the village astrologers called *Kaṇiyārs* and sung on occasions of their dance.

8. Songs of amusement and entertainment such as *Öppäṭṭu*, *Kummatiṭṭipäṭṭu*, *Kurattipäṭṭu*, *Üññälpäṭṭu* etc.
9. *Pūrapäṭṭu* obscene songs sung in praise of Bhagavathi.
10. Cult songs such as *Sastampäṭṭu* or *Ayyappanpäṭṭu*, where there is a good deal of reference about the *Pantañjam Rājās* of *Trāvancōre*.
11. Miscellaneous songs dealing with some aspect of social life or other in *Kēraḷa*.

On close examination, it is found that these songs have an unadorned purity and simplicity of diction, and an impassioned sweetness of melody. In their singing, *Tāla*, time measure, plays an important part; and sometimes the songs are sung to the accompaniment of dance, when a swiftness and rhythmic movement of steps give an added grace to the music. Ungoverned by any laws of versification, these songs have a universality of sentiment, combining in their *Rāga* (time or Melody), different *Bhāvās* (Moods) and *Rasās* (emotions).

To the antiquarian, the value of these songs consists in their primitive spontaneous music containing melodies which are some of the most treasured possessions of *Kerala* art. Unique in their spontaneity and beauty, they have a wide range of outline; and are interesting as human documents throwing light on conditions of primitive life and thought. "The most interesting feature of them is that their vocal melodies are evolved with no thought of harmony or accompanying instrument, but are formed on certain natural scales or modes. In short, the dominant note that we find in these songs is that their music is instinctive, arising from the necessity inherent in the people to use the voice which nature has given them so that they may give expression to their innermost thoughts and feelings for which their speech is inadequate. The resulting fruit of this instinct is the sweet melody of the folksong which is an unconscious art quite in contrast with the creations of conscious art seen in songs sung by trained musicians". It may be of interest in this connection to note that the pure indigenous tunes *Indiśa*, *Puranīr* etc, are only refined elaborations of the melodies in the folk music of *Kerala*.

Worship and ritual in Kerala Temples.

The work commenced last year on this subject was continued, greater attention being paid to the collection of information regarding the elaborate processes of temple ritual and

the *Mudrās* employed in the same. As is seen from extant practices the old procedure laid down for *Pūja* is as follows:—

1. Cleansing of the physical body. (*Nādyādiśudhi*)
2. Consecration of the vessel holding oblation (*Saṅkha-pūrana*)
3. Self-worship consisting in conceiving God as residing in oneself in the form of Ātmā or supreme self (*Ātmārādhana*)
4. Offering and consecrating the seat allotted for the Dēvata. (*Pīthakalpana* and *Pithapūja*).
5. Conceiving the Dēvata in a symbolical material form. (*Mūrtikalpana*).
6. Invocation of the Mūrtti or Icon. (*Āvāhana*)
7. Consecrating and spiritualising the different parts of the body of the Dēvata. (*Sakalīkarana*)
8. Meditation (*Dhyāna*)
9. Consecration and spiritualisation of the different ornaments, weapons or *Āyudhās* etc. of the Mūrtti. (*Bhūshayādīnyāsa*)
10. Offering water, sandal flowers, cooked food etc.
11. Dedication to the Mūrtti.
12. End of worship. (*Samāpana*)
13. Detachment from the Mūrtti conception. (*Udvāsana*).
14. The conception of the Mūrtti as the formless Paramātmā and as residing in all created beings including the Sādhaka. (*Layāṅga*).

The diagrams of the important *Mudrās* in *Tāntric* worship were also drawn and are reproduced in the form of a chart.

Miscellaneous.

An important institution which has a hoary antiquity and which is fast disappearing attracted my notice in the year. It relates to “Kūttu” which devoid of its old charm still survives in a few temples of the State, and in which the traditions of the old classical Indian drama are even now preserved. There is reference to it in the Tamil Classic *Chilappatikāram*; and inscriptive evidences are not wanting to confirm its antiquity. A means of religious and popular education and entertainment, and above all of public censorship, the Kūttu in Trāvancōre as



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Nañgiārkūttu.

in the rest of Kēraḷa had a powerful influence on the social fabric in olden days. My researches on the subject of Kathakali in Kēraḷa, opened my eyes to the extensive influence which the 'Kūttu' had on the development of the old traditions of histrionic art in the land; and at the instance of the Dewan, an endeavour was made in the year 10 to study and note down its ancient and characteristic art.

Kuttu is of three kinds:—

1. Naṅgiyār Kūttu where a Naṅgiyār (a lady of the Nambyār caste) is the actor, and in which the story of Sri Krishṇa is recounted with dancing and acting. Six kinds of dance were noted in this performance.

2. Prabandham Kūttu which is a monologue consisting of a combined recitation of and commentary on passages from the Purāṇas and Itihāsas.

3. Kūṭiyāṭṭam meaning combined acting, where men (Chākkiyārs) and women (Naṅgiyārs) take part, and in which there is a combination of narration and acting with dancing and gestures. The only place where the vestiges of Kūṭiyāṭṭam are even now seen in Trāvancōre, is Muḍikkirikam, in the ancient temple of which, there is performance every year lasting for 12 or sometimes 20 days.

What really interests the antiquarian in the threefold varieties of *Kūttu* mentioned above, is the perfection of the art of *Abhinaya* and the elaborate use of the *Mudrās* (hand poses) and gestures which with slight modifications were borrowed later in *Kathakali* (the Pantomime). The *Kūṭiyāṭṭam* in particular, is a unique and wonderful institution where there is a strange combination of *Nāṭya* (acting), *Abhinaya* (Gesture), and *Nṛitta* (dancing), with a marvellous perfection of *Bhāva* (mood) and *Rasa* or emotional expression.

Sixty-four *Mudrās* were for a long time employed in the *Kūttu*, thirty-seven (24 single and 13 combined) *Mudrās* of which have been noticed by me. Nine movements of the head, eight glances of the eye, six movements of the eyebrows and four poses of the neck together with the hand *Mudrās* and dancing steps of the legs more or less complete the grace and rhythm of the gesture or *Abhinaya* of the *Kūttu*.

Though originally meant for the propitiation of the Gods, the *Kūttu* has been the harbinger of the *Kathakali* in Trāvancōre: and

the belief underlying this ancient institution is that recitations from the *Purāṇas* and *Itihāsas* are as efficacious in obtaining salvation for men as Divine service, and are a powerful check on the growing materialism of the people.

Among other items of work in the year, prominent mention may be made of the progress made in the compilation of the Topographical list of inscriptions in the State, and of the Bibliography of the sources of Travancore History.

Publications.

The booklet on the art of *Kathakali* originally printed for private circulation was considerably revised and enlarged in the year, and is being made ready for distribution and sale. Vol. VII Part 2 of the Travancore Archaeological series has been published; while the material for Vol. VIII consisting of the inscriptional collections of the Department for the last four years (1103—1106) has been got ready for the press. The publication of the Archaeological sheet of the Government Gazette received also the regular attention of the Department; and the inscriptions relating to Iyyan Atikal and Śrī-Vallabhan Kōdai were printed with their text and purport in Malayalam, and disseminated for popular knowledge.

In conclusion, I have only to quote what Sir John Marshall stated thirty years ago. "It is the intention of the Department to show year by year what materials have been and are collected exactly, so that other labourers may know how they can add to the heap, and if possible themselves build from it the ultimate edifice, the materials being therefore silently accumulated for the future. In other words, it is the intention by means of the Annual reports to show that the Department so far from looking to monopolise the field of research welcomes and facilitates the co-operation of every earnest student and learned society" in Trāvancōre "to attract wider and more abiding attention to the grand treasure house of ancient relics" in the State.

Subjoined is a statement of the receipts and expenditure of the Department.

RECEIPTS.

		Rs.	Ch.	C.
Sale of Photos	...	16	8	0
Sale of Archaeological publications	...	39	27	0
Sale of Elements of Hindu Iconography	73	8	0	
Miscellaneous	...	31	15	0
Total ...	161	2	0	

EXPENDITURE.

		Rs.	Ch.	C.
Salary of the Superintendent of Archaeology	...	1800	0	0
Pay of the Establishment	...	2062	3	7
Contingencies	...	866	18	0
Travelling allowance	...	398	17	9
Total...		5127	11	0

I have the honour to be,

Sir,

Your most obedient servant,

R. VASUDEVA PODUVAI,

Superintendent of Archaeology.



**List of places visited by the Superintendent
in 1107.**

Chingam 1107

Kalingarāyanpaṭṭanam
Nāgercōil
Kaṭukkara
Veṭṭikaviṭṭa

Kanni

Quilon
Marārikkuṭṭam
Puthenchira

Dhanu

Chonakkara
Kaviyūr
Kāññīrapaṭṭi
Sāttamūrppāṭṭi

Makaram

Kaṇiyākuṭṭam
Okkāl
Kuttārpāṭṭi

Mithunam

Parūr
Pallippuram
Kōṭṭappuram
Veṭṭikuṭṭangara

Karkaṭakam

Chenkōṭṭi
Māvēlikkara
Alleppey
Puthenchira
Maññūnēl
Varapoly
Kōṭṭayam
Ēttumānūr

**List of places visited by the Pandit Assistant
during 1107.**

Kumbham

Suchīndram

Karkaṭakam

Suchīndram
Tāmarakuṭṭam
Cape Comorin
Kurattiyara

APPENDIX A.
Copper plates received during 1107 M. E.

From whom received.	Dynasty.	King.	Date.	Alphabet.	Remarks.
1 Copy of a copper plate received from the District Judge, Nâgercoil.	Ko. 826 Vir- śodhi Purā- tāśi 27 Da- śami Mon- day Tiru- vōnam.	Tamil.	Registers a gift of 10 temples to Sri-Rāṅga Rāja Paṭṭar Nambiyār of Ālvārtitvāgari under Royal Command.

Lithic inscriptions copied during the year 1107 M. E.

No.	Place.	Dynasty.	King.	Date.	Language.	Remarks.
1	On a rock lying in the Tiruvēṅkata-pperumāl temple at Kaṭukkara.	...	...	Sa. 1628. Ko. 882 Tai. 13. Bahula. Panchami. Thursday.	Tamil	Registers a <i>Viśva Jayina pramāṇa</i> executed by Śaravāna perūmāl alias Veerivēlum Tampirāṅkutṭi Tā ḡu- van in favour of God Tiruvēṅkata- pperumāl of Paṭchagiri Parvatha- chal at Kaṭukkara in Alakiyā- pāṇḍiyapuram, and states that Some lands were set apart for <i>Pūjās</i> feeding, lighting etc.
2	On a rock lying in the Tiruvēṅkita-pperumāl coil at Kaṭukkara.	...	...	Sa. 1628 Ko. 882 Tai, 18 Sunday.	Do.	Refers to a gift of land by Karikku Āṇḍar Mārāyakutṭi Ulliṭṭār to Nainār Kaśīvisvāmīha Nainār, Sivakāmī Amman and Tiruvēṅkata- pperumāl for conducting <i>pūjās</i> , and for offering 'Tiru-amutu, garlands lights, etc.
3	On a stone pillar standing N. E. of Panantāravilāgam village near Kaṭuk- kara.	...	...	Sa. 1633 Ko. 887 Tai 14.	Do.	Refers to the gift of land for con- ducting the "pūjas" of Virakēraṭa Pillayār of Panantāravilāgam by Kari Chattankutṭi and Anāṅcha- perūmāl Mārttāṇḍa Kutṭi Ulliṭṭār, and states the villagers, Darma-

4	On the northern outer wall of the 1st <i>Prakara</i> just son h of the Jayanūvaranahādēva shrine in the Sthāpnāmathasvāmi temple at Suchindram.	Ko. 391 Jupiter Viśhabha. Mithunam.	Do.	States that the Brāhmin of Navabhavamam (Putrillam) residing at Suchindram consecrated the God Sambhu with Goddess Gouri.
5	On the central <i>Uttara</i> stone in the Jayantīsvara Mantapa below the new opening of the same.	... ... ... ... ... ... ... ... ... ...	Kali बर्णी विश्व चूर्णं and Makara Sa- ptami R̄cha- ni, Jupiter in Dhanu, Mon- day Kōlam- ba, express- ed in the Chr- onogram Jā- tusanjīne (769)	Tamil Ko. 413 Mēd m 1
6 (b)	On the south base of the Subrah- manyā temple in the same.	...	...	The major part of this inscription under the ground. Mentions Sivin- tiram Udaya Nayāmār.

Lithic inscriptions copied during the year 1107 M. E

Place.	Dynasty.	King.	Date.	Language.	Remarks.
7 On a pillar in front of the Panchalinga Shrine of the same.	Travancore Māriāñḍu Varman	Ko. 586 Su. Rāgāloka	Sanskrit and Grantha	States that king Mārtāñḍa-varma desiring prosperity, fame and long life constructed the Sabha Mātapa. The same inscription beginning from Rāgā-loka has also been en- graved on the eastern wall of the Second <i>Prākāra</i> .	
8 On the eastern wall of the 1st <i>Prākāra</i> of the same (in front of the Vūṭak- kēṭam.)	Do.	Ko. 318 Mi. thunam 6, Thursday, Tiruyatirai	Tamil	States that Kēralan Vikrāmāloka Deyanēn made a gift of 71 <i>Achū</i> to Śuchindramūḍu Nayana for offering <i>tiru-amuthi</i> while chanting Mantrās.	
9 On the Western <i>Prākāra</i> North of the Vāhanappura of the same.	Pāṇḍya	Virupāṇḍya Kollam 432 Do. Dhanu 19 Thursday Ekādasi	Do.	This is a Jayakuda-ōlai written by the assembly and <i>Śrī-kāriṇum</i> of the Śuchindram temple, and records that Chokkattāñḍal <i>alias</i> Ulakamu- Intuḍaiyal, the Naumbirāṭiyār of Virapāṇḍya Lēva made a gift of 200 <i>Putu-pon-Achū</i> for daily	

Lithic inscriptions copied during the year 1107 M. E.—(cont'd.)

Place.	Dynasty.	King.	Date.	Language.	Remarks.
15 On the western wall of the second <i>prākāra</i> of the same.	Chola	Rajendra Chōla.	...	Tamil	Begins with the introduction 'ஓக்காக்கை சொல்'.
16 On a rock lying in Kuravantatū villa, Kurattiyara.	Do.	Parakēsari-Varma	...	Vattelettu	Damaged.
17 On the base of the inner shrine of the Sasta temple at Chattannūr.	...	...	Kollan 446 Jupiter in Vrischiga, Medam	Do.	Records that the work in connection with the construction of the temple was commenced in Medam 446 and was completed in Medam 448. Mentions the names of Devan Rudru Vāriyar and Sankaran Sātran.

APPENDIX B.

List of photos taken during the year 1107.

1 to 18	Hand poses (Mudrās) in Hindu Art	Full plate
19	King stone in the Nīlakantāsvāmi temple at Padmanābhapuram	Do.
20	Indrajit image (stone) Do.	Do.
21 to 23	Stone pillars lying in front of the temple at Parakkai	Do.
24 to 26	Stone images in the Mukhamāṇḍapa of Śrī-Padmanābhasvāmi temple, Trivāndrum	Do.
27	Ornamental lamp in front of the Mukhamāṇḍapa of Śrī Padmanābhasvāmi temple, Trivāndrum	Do.
28	Yāli pillars lying in front of the temple at Parakkai	Half plate.
29 to 30	Vēlakāli at Trivāndrum	Do.
31 to 40	Hand poses (<i>Tāntric Mudrās</i>)	Quarter plate.

APPENDIX C.

S A L A G R A M A S

(A Note).

Sālagrāmās are a kind of round or oval fossil cephalopodes flecked or inlaid with gold and having a peculiar hole and certain distinguishing marks of identification in them. The name Sālagrāma is derived from the Sanskrit Sārachakra, the weapon of Vishṇu which is reflected on the stone "by queer spiral lines believed to be engraved thereon at the request of Vishṇu by Brahma who in the form of a worm is believed to bore the holes known as Vadānās and traces the spiral coil that gives the stone its name". These stones are generally found in the bed of the Gandak river, a mountain torrent from the Himalayas in Nepal. When worshipped properly they are believed to yield *Purushārtha*:

i. <i>Dharma</i>	ii. <i>Artha</i> .
iii. <i>Kāma</i>	iv. <i>Moksha</i> .

Sālagrāmās are of two kinds: JALAJA born in water and STHALAJA born in earth, the former soft and glistening contributing wealth and happiness, and the latter rough and hard producing Salvation. Both the varieties have the mark of a Chakra or discus, some having the shape of Vishṇu and others of Chit. The holes in the stones are bored by worms called "vajrakīta"; those that are bored by one worm are called Stvichakra, by two worms Chatuschakra, and by four worms Ashtachakra. Sālagrāmās marked with chakra (discus) may be white, black, blue, skyblue, blue like the flowers of Atasi, gold yellow, turmeric yellow, yellow-white, red, dark red, tawny, copper red, reddish brown, variegated in colour black spotted, snake coloured, colourless or glistening. White coloured Sālagrāma is called Vāsudēva, Gold yellow Hiranya Garbha; yellow Śrīdhara; black Vishṇu, Krishṇa, Nārāyaṇa, Dāmodara, or Aniruddha; wine coloured Mādhava; red Sāṅkarshaṇa; tawny Narasimha; variegated Ananta; bright and golden Vāmana. White Sālagrāma gives salvation, blue wealth, black prosperity, darkblack fame, yellow white and gold yellow riches, pale white fame, and red kingdom.

Selection of Salagramas.

After they are picked up from the bed of the river, the Salagramas are tested and selected. "Each stone as it is discovered is struck on all sides with a small hammer, or in some cases is merely knocked with the finger. This causes the soft powdery part produced by the boring of the worm to fall in and disclose the Vadana

To face page 22.



Sālagrāma.



or hole which in the case of those of the more valuable ones, may contain gold or precious gem". Generally, those Sālagrāmās that are cold in touch, glistening, round shaped, and with head raised are taken for worship: while black, blue black, yellow, of different colours, red and with Chakra mark on the left side or on the middle part in the hole and with a roundshaped Vanamāla (garland of flowers) are also worshipped. The belief under-lying their worship is that all of them will bestow wealth and happiness. The stones that are glistening and round shaped yield success; those that are fine yellow and delicate, produce wealth; while the black ones bring about fruitful results. The blue black sālagrāmās offer fame; and the white ones salvation; while those that have different colours bless the worshipper with happiness. The red coloured variety gives kingdom; but those with "ehakra" (discus)on the left side or on the middle ensure increase of family. Such of the stones as have the "chakra" in the hole bring about fame. The stones with the Vanamāla give good wife; while those with lotus mark yield cows, wealth and grains. A Sālagrāma which is not stout or broken and which is neither dark, black nor hard to touch will bestow kingdom, happiness in life and salvation. When Sālagrāma with "Chakrās" and the filament of flowers and Vanamāla is worshipped with proper ritual in a house, there need be no fear of poverty, of robbers or of fire, or even the evil influence of planets. The stones which look like *jambu* and *Amalaki* and have two Chakra marks are said to have the abode of Vishṇu in them.

The following kinds of stones are not advised for worship:

1. Stones fierce in appearance
2. Stones with Chakrās cross wise.
3. Stones with Chakrās facing intermediate directions.
4. Stones without Chakra or with broken Chakrās.
5. Stones with doubtful colours or with dark spots and smoky in appearance.

Different kinds of Salagrama.

There are different kinds of Sālagrāma of which, the Matsya, Kēśava, Haya etc. and Kapila, Yajñabhakta, Mukuṇḍa, Hamsa etc. are called *Harimūrtti*. There is also another variety called *Trimūrtti*.

1. MATSYAMŪRTTI. The Sālagrāma that is long in shape, glistening and having two ehakrās in the hole and one on the tail is the Matsyamūrtti and resembles the form of a fish. If its Vadana or face is like that of fish, and if there is a Chakra on it, and above all if it is adorned by Śrī-Vatsa and Vanamāla, then that stone is good

or worship. Two chakrās in the mouth and a hole or a chakra on the back of the Matsyamūrtti Sālagrāma indicate that it is certainly auspicious. There are four or five varieties of this stone which if duly worshipped will infallibly enrich its possessor.

2. KŪRMA. This Stone possesses a lofty back, is white and has Gōpura. Kūrma Sālagrāmās with two chakrās in the mouth are found rarely; while those with three specks or dots on the back, with conchshell and disc, with long mouth on the right and left sides, with two chakrās and with three *kusulas* (granaries) are difficult to obtain. He who gets a sample of it is lucky; and when worshipped properly all desires are fulfilled. The Kūrma sālagrāma that is both round and long, glittering like gold, possessing for the mouth two discs, having the shape of a flower or conch on either side of it, is considered good for propitiation. But the one that is round and lotus shaped, having long mouth and two discs in the navel, and slightly raised on the back, and above all dark red in colour increases the family and brings prosperity.

3. VARĀHA SĀLAGRĀMA. The stone that is blue black like Atasi flower, or blue lotus, long in shape and moist in touch having long hole and raised on the back, with wide mouth and having Chakra on the left side and golden lines, is called Varāha-mūrtti and gives wealth and kingdom.

4. LAKSHMĪ NARASIMHA SĀLAGRĀMA is black in colour and spotted, and has discs on the left side. It bestows happiness and good fortune. But those especially that have wide mouth and are tawny in colour, glistening like gold, with two discs in the mouth, and above all having a durable seat and a bent on the back confer on their worshippers all happiness and fulfil all their desires.

5. VĀMANAMŪRTTI This is short, spotted and circular, and has the colour of Atasi flower. It has two chakrās in its Vadana or mouth, and is supposed to give all happiness. Vāmana Sālagrāma with white spots on the face gives cows, land, corn and wealth. If a blue or blue black Chakra is found near the mouth, it is called Mahāvāmana which is very rare and fulfils all desires.

6. PARĀSURĀMAMŪRTTI. That stone having the form of a Parashu (battle axe) and white or black hoofs, long and broad holes with dots or specks on the right or left side, and a line resembling tusks is called Parāsuraṇa Sālagrāma worshipped usually by men of noble minds. The Sālagrāma having the marks of battle axe and two chakrās on the upper side should be worshipped by all.

7. ŚRĪ RĀMA. The Sālagrāma having the grace of a brave warrier adorned with bows, arrows and quiver and having

discs with filaments is called Rāmamūrtti. If it is long and black, and has one disc on the left side and three discs in all, it is called Sītarāma. The long and black variety of it having two mouths (Vadanās) and four discs gives wealth; while those with three vadanās and five or six discs and having the mark of arrows confer happiness.

8. BALARĀMA. The Sālagrāma that has the marks of a plough and a club and is bright as glass is called Saṅkarshapa. Its other characteristics are two discs at the head, blue lotus in front, and a red colour like blood. This stone blesses its worshipper with alround success. A sālagrāma having a stout chakra, and a tawny and red colour is called Balakhadra, which if propitiated is said to increase one's family.

9. KRISHNAMŪRTTI. Its features are a jet black colour, stout shape, a lovely form, a Vanamāla or garland of flowers and a mark of Sri Vatsa on the back. This stone when worshipped brings good to all. A variety of this with black yellow colour, a symmetry of body, two chakrās on the sides of the raised portion, a nasal like hole and a mace like back, and the club heads on the sides, is called Gopālakrishna which is said to give cows, land, corn, wealth, etc.

Another one black in colour, spotted and glittering, shaped like a Chakra, and having very minute holes and red lines known as Gopālāmūrtti bestows all kinds of fortunes.

10. KALKI is shining like a blue stone and is long shaped. It is adorned with Vanamāla (garland of flowers) and has a face like a hood. It is supposed to fulfil all desires. Its other features are a red Chakra with a small hole, a durable seat, and a line shining like a sword on the back. Kalki is the Lord of Mleechās; and if worshipped properly he drives away sin in the Kaliyuga.

11. KĒSAVA MŪRTTI. This Sālagrāma glitters with golden and silver specks, and has a small Chakra. This stone has four corners and two Chakrās on the Vadana or opening. It is black and is believed to bring good fortune.

12. NĀRĀYAÑA MŪRTTI is black and has a Chakra on the navel. It has three long lines and a broad opening on the right side. It is high and round in shape, and has a hood and Chakra. It satisfies all desires of men, and in particnlar confers happiness and fortune.

13. LAKSHMINĀRĀYĀNA stone has the marks of Sankha, Chakra and Gada. The Chakrās may be four, three or one, and it fulfills the desires of men.

14. MĀDHAVA MŪRTTI Sālagrāma has the colour of wine or honey, and a disc on the middle. It is oily and has a small opening and confers salvation to ascetics.

15. MADHUSŪDHANA MŪRTTI is found to possess one Chakra and has a majestic grace. It is found in all colours and gives good fortune to men.

16. GOVINDAMŪRTTI. This stone is black, and not much stout, and is found with five discs. Gōvindasālagrāma with two Chakrās confers all objects of desire.

17. VISHNU MŪRTTI has a bowed head and broad opening. It is oily and tawny coloured, and has a disc on the left side. It gives both success and enjoyment.

18. TRIVIKRAMAMŪRTTI Sālagrāma is worshipped by pious Brahmins, and has three corners and two discs.

19. ŚRĪDHARAMŪRTTI is like the flower of *Kadamba* tree and has five lines. It is also marked by a Vanamāla, a lotus on its small face or the middle, and a black colour.

20. HRISHIKĒŚAMŪRTTI. This stone has a shape of *Kadamba* flower and has five lines. Its form is like a crescent moon; and it has five, three or one Chakra.

There is one stone known as UGRA CHAKRA SĀLAGRĀMA which is not a particularly safe one to possess. It is round and has two Chakrās. If not worshipped properly, it is believed to bring ruin to its owner.

“Possession of these Sālagrāmās without worship is believed by all Hindus to be most unlucky; and as none but Brahmins can perform the worship, none but they can retain the stones in their keeping. For an orthodox Brahmin household, the ownership of three or more stones is an absolute necessity. These must be duly worshipped, and washed in water, and the water drunk as TĪRTHA; and sacrifice of boiled rice and other food must be daily performed. When this is done, speedy success in all business of life will fall to the lot of the inmates of the house; but otherwise ruin and disgrace await them.”

APPENDIX D.

Sixty four Mudrās (Hand Poses) in Kāttv.

NOTE:— They are the same as those described in Bharata's *Nātyaśastra*.

ASAMYUKTA (Single)

1. Patāka
2. Tṛipatāka
3. Kaṭarinukha
4. Ardhachandra
5. Arāla
6. Śukatunḍa
7. Muṣṭi
8. Śikhara
9. Kapittha
10. Kaṭakāmukha
11. Suchimukha
12. Patmakōṣa
13. Sarpaśiras
14. Mrigāśrshaka
15. Kanguli
16. Dalapallava
17. Chatthura
18. Bhrāmara
19. Hamisāsyā
20. Hanisapaksha
21. Samidamśa
22. Mukuṭa
23. Īrṇanābha
24. Tāmṛachūḍa

SAMYUKTA (Double hands)

1. Añjali
2. Kapōtaka
3. Kaṛkkata
4. Svastika
5. Kaṭakavardhamāna
6. Utsanga
7. Nishēdha
8. Dōla
9. Pushpapuṭa
10. Makara
11. Gajadanta
12. Avahitha
13. Vardhamāna

MUDRAS IN NRITTA OR DANCE

1. Chathura
2. Udvritta
3. Talamukha
4. Svastika
5. Viprakirna
6. Aralakatakamukha
7. Avidhavakra
8. Suchi
9. Rechitha
10. Ardharachita
11. Uttana Vanchita
12. Pallava
13. Nitamba
14. Keshabandha
15. Lata
16. Karihasta
17. Paksha Vanchitaka
18. Pradyotaka
19. Garuda Paksha
20. Danda Paksha
21. Ardhamandali
22. Parsvamanandali
23. Uromenandali
24. Naolini
25. Padmakosaka
26. Alapallava
27. Banya

APPENDIX E.

List of additions to the Library during 1107.

- 1 Conservation Manual (Sir John Marshall)
- 2 The Mahratta Rajas of Tanjore (Subramanian)
- 3 Folk tales of Sind and Guzerat (Kincaid).
- 4 The Glories of Magadha (J. N. Samaldar).
- 5 The Romance of Archaeology.
- 6 The camera book (Mervyn Thompson).
- 7 A. B. C. of art (Blackie).
- 8 The outline of art (Sir William Orpen).
- 9 Southern Indian Bronzes (Gangoly).
- 10 The Dictionary of Hindu architecture.
- 11 Journal of the Madras University I to III Volumes.
- 12 Dravidic studies Nos. 1 to 4.
- 13 Pallavas of Kanchi (R. Gopalan).
- 14 Critical survey of the Malayalam Language and literature.
- 15 Purananuttin Palamai.
- 16 Agastia in the Tamil land.
- 17 Hindu administrative Institutions.
- 18 The theories of Rasa and Dhvani.
- 19 Tamil Sangam age.
- 20 An essay on the origin of the South Indian temples.
- 21 Excavation supplement (Mysore).
- 22 Introduction to Indian art (Coomaraswami).
- 23 Malabar and the Dutch (Panikkar).
- 24 Portrait sculpture of South India (T. G. Aravamuthan).
- 25 Hindu Administrative Institutions in South India (S. K. Iyengar).
- 26 The Rgvedanukramaṇi of Madhavabhatta (C. Kunhan Raja).
- 27 Rasa Ratnakara Salva (Venkata Rao).
- 28 The Sphotaśidhi with the Gopalika (S. K. Ramanatha Sastri).
- 29 Kerala theatre (K. R. Pisharoti).
- 30 Linganusasana (Harsavardhana).
- 31 Vishnu Purana (Bhavana Rayan).

32 Kavirajumarkgum (Venkita Rao).

33 Annual Report of the Cochin Archaeological Department.

34 Do. South Indian Epigraphy.

35 Do. Mysore Archaeological Department.

36 Do. Ceylon Do. Do.

37 Quarterly Journal of Mythic Society.

38 Epigraphia Indica.

39 Kerala Society papers.

40 Madras Government Museum Bulletin.

41 Bulletin of the Museum, Fine arts, Boston.

42 Le Monde Oriental.

43 Visvabharathi Quarterly.

44 Journal of the Bombay Historical Society.

45 Dwaja.

46 Chentamil

47 Madras Presidency College Magazine.

48 Madras Christian College Magazine.

